

Masterworks on Paper  
*Prints and Drawings from the Ringling Museums*  
1400-1900

A HANDBOOK OF THE GRAPHIC ARTS



Cover Plate: **Studio of Rubens**, *St. James the Elder* (no. 70)

The numbers which appear along side of the illustrations in this catalogue are provided for easy reference to works discussed within the text.



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A HANDBOOK OF THE GRAPHIC ARTS

Text by **William H. Wilson**, Curator of European Art

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**Wayne Manley**, Photography  
**Tony Falcone**, Design

*"There is no form of creative expression that is more spontaneous than the art of drawing. The innermost visions of the mind flow clearly and directly through the hands of the draughtsman, and all that the imagination can conjure is represented in this most fragile and transitory of artistic media."*

**Richard Kenin**, *The Art of Drawing*, N.Y., 1974

*"I never cease to be amazed at the concentrated power of the message generated by fine prints. To me, their intimacy and succinctness make them more appealing than paintings. I am convinced that Rembrandt etchings have as much art in them as his finest paintings."*

**Donald Karshan**, From the exhibition catalogue, *Language of the Print*, Bowdoin College Museum of Art, 1968



The average person would have difficulty in accepting the idea that drawings and prints are important artistic media able to compete with and sometimes have more appeal than paintings or sculpture. It is clear, for instance, that John Ringling was not the least bit interested in drawings and prints, since at his death in 1936, he left but one drawing (the powerful Studio of Rubens, *Saint James the Elder*, No. 70) and no prints among the thousands of objects he had collected. This is all the more interesting since Ringling was an astute collector with a sure eye for quality, buying objects in all media — painting, sculpture, decorative art, tapestry and furniture. Ringling, like many of the visitors to his collection at the Ringling Museum, was attracted to large scale paintings, bursting with movement and color. The intimacy of drawings and prints, their small scale and the general lack of color, makes them less obvious an attraction to the casual observer in that they demand concentration and one-to-one involvement. The enjoyment of drawings and prints is not a group activity.

This is unfortunate, since drawings and prints are at the very center of the visual arts. Without drawing, the artist is unable to record the world around him and to work out ideas to be executed in the more public media of painting, sculpture, architecture, and the decorative arts. The graphic arts are, nevertheless, in a different way, as seductive an experience for the viewer as are large and colorful paintings or lifesize sculpture. An apt analogy might be the difference between a Mozart string trio and a Beethoven symphony; both are fine music, but with differing functions — one for a small audience in a private home, the other for the concert hall.

The consideration of prints as a minor art form, and "reproductive" at that, is another unfortunate idea held by many. In the words of Carl Zigrosser, "The unique thing about prints is that they are not unique . . . they exist in more than one example, each of which is an original." (Carl Zigrosser, *Prints and Their Creators*, N.Y., 1974). It is ironic that the one visual art form that has reached the most people seems to be the least appreciated and most misunderstood. Until their exploitation by artists and dealers eager for profit, prints were a highly democratic art form with thousands of cheap, identical images available to a broad cross section of the public. Art and ideas that were accessible to only a privileged few, became available to the masses. The understanding and enjoyment of prints has not been helped by the aura of specialization and pendency that has surrounded their study and exhibition in the past. There is also the notion that an oil painting, a piece of sculpture or a complex piece of decorative art takes more time to create and is made from more valuable material while in comparison a drawing or print is made with the humblest materials — chalk, charcoal, pencil, watercolor, ink, etc. — on paper, the most ordinary and available of surfaces. Such concepts die slowly.

It is, in fact, the cheap and plentiful supply of paper that has made it possible not only for artists to create drawings and prints, but for the remarkably rapid development of civilization since the Renaissance. It was the fortunate confluence around 1450, of paper, prints and moveable type that made the illustrated book a reality and the resulting dispersal of not only artistic and literary ideas, but profound discoveries in the sciences as well. The very fabric of modern society was being woven in the humblest materials of paper and ink. William M. Ivins succinctly points up the importance of prints and the illustrated book with the statement, "It can be reasonably argued that the great event of the fifteenth century was not the rediscovery of Greek or any other sort of ancient learning, but the discovery of mechanical ways to make pictorial records in duplicate, exactly, cheaply and in vast quantities." (William M. Ivins, *Prints and Visual Communication*, Cambridge, Mass., 1968).

Since Ringling's death in 1936, the museum has acquired approximately 150 drawings and over 1,000 prints, a modest collection for a major museum, but one that was carefully selected to complement the Renaissance and Baroque focus of the galleries and bring together representative examples of the graphic arts in the Western World from 1400 to the present. Included in the collection are manuscript pages on vellum, exquisite drawings made before the use of paper in Europe (no. 42) that provide an interesting comparison with pages from early illustrated books such as the *Nuremburg Chronicle* of 1493 (no. 41). The Chronical page in the exhibition with crude but powerful woodblocks of Old Testament Kings is not particularly rare since many thousands were printed, but it is a rather significant reminder of the beginnings of prints and illustrated books. The Medieval style of the *Nuremburg Chronicle* woodcuts finds stark juxtaposition with the sophisticated woodcuts of Durer that appeared but a few years later. Durer revolutionized the woodcut technique and invented a vocabulary of lines that was able to accurately describe the appearance of the world with a subtle sense of light and shadow, form, texture and depth of which his *Christ on the Mount of Olives* from *The Great Woodcut Passion* of 1497-1500 (no. 16) is an excellent example. Durer's fame as a graphic artist was enhanced even further with his development of an engraving technique that was able to penetrate the surface of reality much further than the woodcut that is by necessity limited by the relative softness of wood in comparison to the hardness of copperplates on which engravings are made. Every square inch of a Durer engraving, such as *The Madonna with the Monkey* (no. 15), is filled with a miraculous network of lines, flecks, dots and hooks that describe flesh, wood, fur, water and sky with unprecedented clarity. Durer's graphic eye competes with the camera in its ability to capture the world around us.





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With the technological advantage of the etching technique, artists were able to cut into the surface of copper without the laborious and slow use of the "burin." Acid and a wax ground enabled Rembrandt to fully exercise his considerable drawing abilities in prints such as *Christ at Emmaus* (no. 31), breaking out from the network of lines developed by Durer and formalized by later engravers such as Goltzius (no. 22) and Marcantonio Raimondi. Rembrandt's etched line is unhampered by considerations of technique and seems to hover over the paper; alive and moving. By combining etching and drypoint (discussed below) Rembrandt was able to develop a mixed intaglio medium capable of creating rich and mysterious blacks as a parallel to the magic chiaroscuro used in his paintings. Above all, we are always aware of Rembrandt's etchings as free and spontaneous drawings, the artist thinking out loud and sharing his thoughts with us.

In the seventeenth and eighteenth centuries, numerous new techniques appeared including chiaroscuro woodcut, wood engraving, mezzotint, aquatint, stipple engraving and others. Many artists continued to explore etching, and created masterpieces of the medium. The prints in the exhibition by Callot, Lievens, Ribera, Piranesi and Tiepolo are testament to this fact. By the end of the eighteenth century, however, lithography was invented, allowing the artist greater flexibility than ever before. Lithography was the last great print media invention before photography. While it had tremendous influence and importance to the growth of the illustrated book and newspapers, lithography provided artists with an extremely wide range of technical possibilities. Goya, Delacroix, Gericault, Daumier and Whistler all contributed to the art of the lithograph and extended its artistic potential. The exhibition ends with the development of the lithograph and the year 1900, since by the early years of the twentieth century, traditional drawing and printmaking processes were brought into competition with modern experimental techniques such as collage, silkscreen and especially photography.



the DRAWING COLLECTION  
at the RINGLING MUSEUMS



In contrast to the progressive development of printmaking techniques, the various drawing media were available and used from the appearance of paper in Europe until now, although again 1900 is a convenient cutoff date since it was around that time that experimental drawing processes, especially multi-media works, began to appear. The Ringling collection of drawings is obviously not as representative as the prints due to greater cost and lack of availability. Within these limitations, the museum has managed over the years to amass a group of master drawings that surveys a wide range of drawing media, geographic origin, function and subject matter. The collection has at its core a number of important Italian drawings, plus excellent Flemish, Dutch and French sheets. Few German drawings of significance are in the museum. Most impressive are a group of portrait heads and head studies including works by Tintoretto (no. 74), Romano (no. 69), Leoni (nos. 58 & 50), Vermeyen (no. 76), and van de Velde (no. 75). The two Leoni's, the Vermeyen and the van de Velde are taken from life while the Tintoretto, the Romano and the Studio of Rubens drawings are studies for paintings. The Vermeyen is a particularly rare work (only one other portrait drawing survives in the British Museum) by an artist who was influenced by the powerful portrait studies from life initiated by Durer, Holbein and Lucas van Leyden.

There is a fascinating group of working drawings, two of which are directly related to paintings in the Ringling Museum. The Bernardino Campi drawing (no. 46) is a highly detailed preparatory drawing for our *The Holy Family with St. Lucy* (SN 52) while the Jan Fyt *Study of a Hound* (no. 51) is a study of one of the dogs attacking a boar in Fyt's monumental *The Calydonian Hunt* (SN 236).





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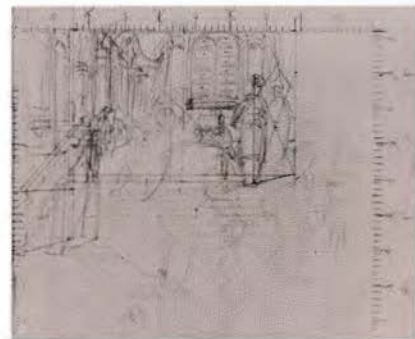
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The double-sided van den Eeckhout is particularly fascinating as a working drawing in that it shows two stages in the creative process toward the completion of *St. Peter Healing the Lame*, dated 1667, in The California Palace of the Legion of Honor, San Francisco (no. 49). On one side of the drawing, van den Eeckhout shows St. Peter's miracle beneath the Golden Gate; the other side has Peter and the lame man inside the Temple with the Tablets of the Law in the background. The verso, of the interior, is closest to the painting. The complex perspectival analysis of the scene is rare in Dutch art, for stereoscopic projection of this sort is not documented in Rembrandt's studio, where van den Eeckhout was one of the most talented students. Such perspectival studies would have been more common among Italian artists of the same period. The Delafosse is yet another double-sided work for two unrelated and as yet unidentified projects. The monumental Cambiaso sheet is related to an altarpiece with SS. Sebastian, Roch and Siro in the Church of St. Maria della Castagne, Quarto dei Mille in Genoa, Cambiaso's hometown and principle place of activity (no. 45).

The Giulio Romano *Head of St. Joseph* (no. 69) is a fragment of a cartoon for *S.S. Longinus and John* in the Louvre and among a very few drawings which are securely attributed. The Borgognone *St. Austine Liberating a Prisoner* is one of a pair of drawings (the other is in the Janos Scholz Collection, N. Y.) carefully pricked with a pin so that they could be transferred to a predella panel (no. 44).



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69



44



It is appropriate that there are a number of animal drawings in the collection. John Ringling bought numerous paintings with animal subject matter which is not surprising given his lifelong activity as a circus entrepreneur, a profession where animals are an important stock-in-trade. The Fyt *Study of a Hound* (no. 51) as noted above, was drawn from life for an animal in one of Ringling's paintings, while the Romano bull (no. 68) probably was taken from a classical Roman bas-relief. The Woodward elephants (no. 78) are part of a study for a political caricature and clearly not drawn from life.

The fragile elegance of the French Rococo is evoked by the Fragonard *Vaulted Garden* (no. 50) and Watteau's putti ascending effortlessly to heaven (no. 77). The putti were inspired by similar figures in Rubens' *Apotheosis of James the First* of 1634 from the Whitehall Banqueting Hall series in London and were used by Watteau in his famous *Departure from the Isle of Cythera* of 1717 in the Louvre.

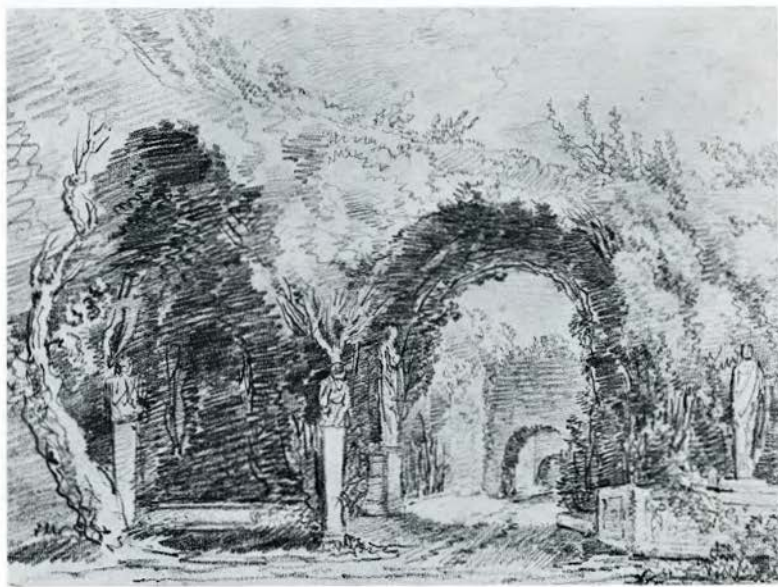


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The two drawings in the exhibition by important women artists show masterful but different handling of brush and wash technique. Over an underdrawing of black chalk, Elisabetta Sirani has used loosely applied sepia and dark brown wash to create a strongly modelled scene of *Venus and Anchises* (no. 72). The bold handling of the brush indicates that she made the drawing early in her career, around the age of 17. The Angelika Kauffman drawing of *Juno Borrowing the Cestus of Venus* (no. 57) uses wash in a more controlled fashion with an overlying pen line to capture detail. The drawing was probably made in 1776, when Kauffman was in London.

Landscape drawings are rare in the collection with the exception of Grimaldi's *The Cascatelle at Tivoli* (no. 53) made with a reporter's eye that delights in the sparkle and rush of the Tiber past villas and houses brightly reflecting the Italian sun. Grimaldi's Italian landscape is in interesting contrast to Ruskin's more typographic Swiss landscape *View of Lausanne* painted in sombre water color (no. 71).

The constant struggle for artists to understand and record the complexities of the human nude are brilliantly captured by a red chalk drawing of a seated male nude by Gandolfi, the head turning in lost profile (no. 52) and a standing female nude in the fleeting strokes of Rodin's pencil (no. 66).

Eventually, the Ringling Museum will publish a scholarly catalogue of the drawing collection that will include both those drawings made before 1900 and modern sheets as well. Until the appearance of that catalogue, the present check list, illustrations and brief commentary, will serve as a record of a large portion of the major drawings made before 1900. A number of the drawings are reproduced and/or published here for the first time including a group of recent acquisitions that have come to the museum within the last year: The Italian Manuscript and drawings by Palma, Cambiaso, Delafosse, Gandolfi, Guercino, Woodward, van den Eeckhout, and van de Velde.



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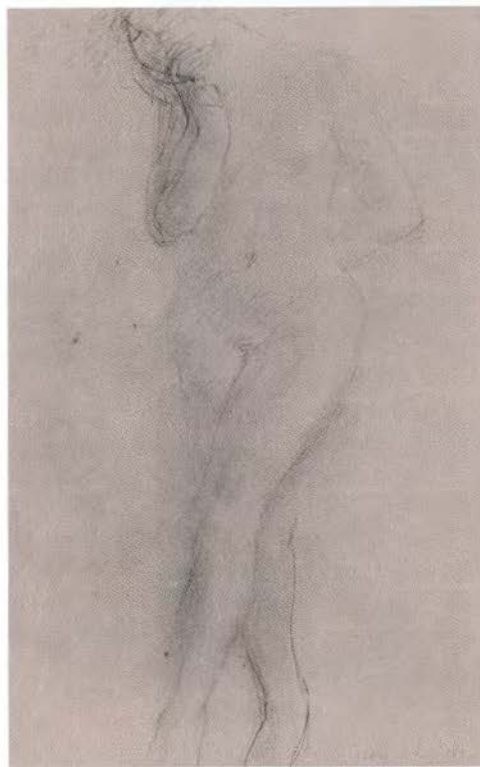


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# the MAJOR TECHNIQUES of PRINTMAKING

So that the major traditional print media will be more understandable, we have made detailed photographs from works in the exhibition and included a brief description of the techniques illustrated in the chronological order of their invention.

The signing of prints in pencil with the artist's name and date, the title of the work and the number of prints in the edition is a modern tradition that began late in the nineteenth century. Before modern times, the artists signed their print in the block, plate or stone.

The monograms, names and dates found stamped on certain drawings and prints are collector's marks, an obviously disfiguring and distracting practice used at one time by public museums and private collectors to record their ownership of the work. More discrete collectors marked their graphic works on the reverse. Collector's marks are useful in tracing the provenance (history of ownership) of the work.

Since the graphic arts would not be possible without paper, a brief description of the papermaking process is also included.



## PAPERMAKING

The Chinese are credited with the invention of paper sometime shortly after 100 A.D. The secret of its manufacture was jealously guarded, but the process soon spread to Samarkand and Baghdad by the eighth century and to Spain via the Saracens by 1150. By 1189, paper was manufactured in France, the Fabriano factory was active in Italy beginning in 1276 (and still producing) and Nuremberg began making paper in 1391, sixty years before Gutenberg developed moveable type there. By 1500, paper was plentiful and cheap throughout Europe with more and more factories appearing as the demand for printed books and prints grew.

The traditional manufacture of paper is a simple process. Strips of cotton or linen rags are cut and soaked in vats of water until the fibers separate. A mold made of metal wires stretched across a wood frame is dipped into the milky mixture of fibers floating in water, lifted, and with a series of back-and-forth motions a sheet of paper is molded. The wet paper is transferred to a heavy felt, with paper and felt alternating until a pile is made. The pile of wet paper and felt is placed in a large screw press where the excess water is forced out. The damp paper is then hung on ropes to dry. In order to keep ink and other drawing material from bleeding into the paper, the sheet is sized by dipping into a tub of warm gelatin made from the hoofs, horns, and hides of animals. The various paper factories identified their paper products by sewing wire initials and/or heraldic symbols into the wire paper mold. These images (watermarks) are visible by holding the paper up to the light since the paper is thinner over the wire and lets more light through.

By the nineteenth century, the demand for paper was so great that wood pulp was substituted for the rapidly disappearing linen and cotton rags. Wood fibers retain acids that cause the paper made from wood pulp to change color and disintegrate in time, whereas paper made from linen or cotton is quite stable and theoretically can last indefinitely.

\*For a detailed description of the papermaking process and its historical development see: Dard Hunter, *Papermaking, The History and Technique of an Ancient Craft*, N.Y., 1947, or the more succinct Francis W. Dolloff and Roy L. Perkinson, *How to Care for Works of Art on Paper*, Boston, 1971 (The Boston Museum of Fine Arts).

## WOODCUT

Textiles printed from woodcuts were common during the Middle Ages in both the eastern and western world. In Europe, woodcuts on paper first appeared around 1380 when the earliest paper mills began manufacturing (the Chinese had printed a Buddhist scripture, the *Diamond Sutra*, already in 868 A.D.). The first woodcuts in Europe were singlesheets with religious images and often handcolored with watercolor in imitation of manuscript pages. Soon books were illustrated with woodcuts and printed in large editions.

Woodcuts are made by drawing or painting an image onto a plank of wood, as in Durer's *Christ On The Mount Of Olives* (no. 16). With woodworking gouges and chisels, the areas around the lines are cut away leaving the image raised in relief (woodcuts are often called "relief process"). The raised areas are inked and printed by rubbing the paper from behind or by the application of pressure from a screw press of the same type used by book printers.

In comparison to the minute lines possible with engraving and etching, woodcut lines are rather substantial since there is a limit to the ability of wood to withstand the pressure of printing without breaking. A reversed white on black effect can be achieved by cutting away the image and leaving the other areas in relief.

## CHIAROSCURO WOODCUT

The chiaroscuro (light and shade) woodcut was developed early in the sixteenth century by Ugo da Carpi in Italy and Lucas Cranach in Germany. It was first used to reproduce drawings and paintings since the ordinary woodcut was incapable of imitating tonal areas (the Businck illustrated here is made from a drawing by Lallemant, no. 5).

Areas of light and shadow are built up through the use of several woodblocks, usually three in number. A medium area of tone is printed, a second block of darker tone is printed over that and a third or key block with detail is printed over that. With the white paper showing through for highlights, a successful rendering of tonal values is achieved. Most chiaroscuro woodcuts are in shades of beiges and brown or a series of blues.



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## WOOD ENGRAVING

Wood engraving was developed late in the eighteenth century by Thomas Bewick, an English book illustrator. Unlike woodcuts which are made on wood planks, wood engravings are cut on endgrain hardwoods with burins and other metal engraving tools and printed on shiny thin paper. The use of hardwood, engraving tools and shiny paper, enables the artist to achieve finer lines than those possible with regular woodcuts. Wood engravings are normally conceived as white line on black background (the lines are created with a single cut rather than the two necessary in the woodcut). In the nineteenth century, wood engravings were used to illustrate inexpensive mass-produced books.

### ENGRAVING

The decorating of metal surfaces with engraved lines has been a common practice since ancient times. With the availability of paper, it became possible to make an "impression" of the engraved image (some early engravings are made from silver religious plaques). The first engravings made specifically for reproducing images were made on copper and appeared around 1425. Engravings were more expensive to produce and were therefore made for a wealthier and more sophisticated audience than the people who purchased woodcuts.

Unlike woodcuts which are printed from a raised surface, engravings are made from lines cut into the copper surface with a sharp steel tool called a burin (sometimes called *Intaglio*, "carving" in Italian). After the surface has been wiped clean of ink, the lines are pulled from the copper under great pressure in a roller press (like an old-fashioned ringer washer). Engravings and etchings are printed on dampened paper.

Incredible detail is possible through the use of engraved lines, dots and flecks (note the detail from Durer's and Goltzius' engravings, nos. 15 and 22). An engraved line is typically pointed at both ends and swells in the middle due to the action of the burin as it enters and exits from the copper. Darks are difficult to obtain since the artist must build up a layer of lines, usually crosshatching one another. Unlike any of the other printing processes, engravings and etchings leave an indented area around the image due to the edge of the plate striking the paper.

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## DRYPOINT

Drypoint is an engraving process that developed at the same time as engraving, early in the fifteenth century. Instead of cutting into the copper with a burin, the artist uses a sharp round point sometimes fitted with a diamond that is held like a pencil. The metal thrown to either side of the line as it is cut is not detached from the plate but stands above the copper surface in a "burr" (i.e. a rough ridge of sharp points). The burr holds ink that prints as a velvety, fuzzy line rather than the sharp, clean line of the engraving process (as seen in the detail from Rembrandt's *Supper at Emmaus*, no. 31).

The drypoint technique may be used alone or in combination with engraving and/or etching. The advantage of drypoint is that it enables the artist to work more freely across the surface of the copper without having to laboriously remove the excess copper thrown up by the point. The resulting drypoint line is rich and warm feeling. The great disadvantage is that the burr quickly wears away allowing the artist to produce a very limited number of prints before the image begins to weaken and fade.

## ETCHING

The etching process had been used for ornamenting armour and guns many years before the Hopfer brothers of Augsburg, sometime shortly after 1500, used it to make prints. Etching reached its full potential with Rembrandt who combined the process with engraving and drypoint (see the Rembrandt detail, no. 31).

Like engraving, etching is a line cutting process, the difference being that a wax ground is adhered to the plate, the lines are drawn through the wax to the plate and the plate is dipped into acid which etches the lines into the copper (iron in the beginning years). The action of the acid biting the plate eliminates the time-consuming and exacting skills needed to engrave the copper. The artist is thus able to draw more freely with a spontaneous action of the hand. Etched lines are characteristically wiry without the pointed ends and swelling found in engraved lines.







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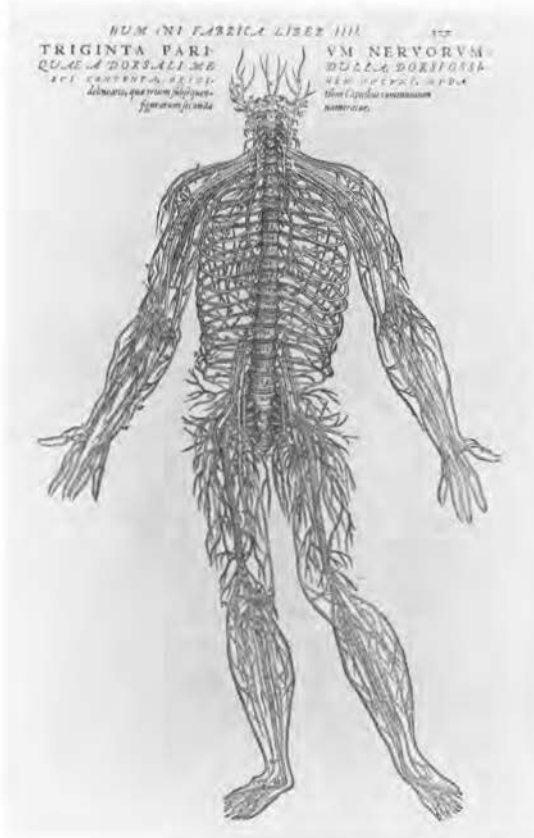
## LITHOGRAPHY

In 1800, Alois Senefelder, a Bavarian, invented lithography, a planeographic (surface) process. Images are drawn or painted with greasy ink called tusche onto a smoothed Bavarian limestone (later, a textured zinc was also used). The image is fixed *onto* the surface of the stone with a weak acid solution but without cutting *into* the surface. Taking advantage of the natural repulsion of the greasy ink to water, the moistened stone is inked and printed through a travelling bed press that rubs the back of the paper transferring the image. The ink will adhere only to those areas of the stone that have been drawn upon (ink to ink) and repulsed by the moistened areas. The stone is neither cut away as in the wood-cut process or cut into as with engraving or etching.

Lithography is an extremely flexible and versatile process capable of imitating to some degree all of the earlier techniques of print-making. Most lithographs, however, are characterized by the close and even texture of the stone when examined closely (shown clearly in the detail from Delacroix's *Faust* lithograph, no. 13).

It is possible to combine a variety of techniques on a single stone in order to achieve effects such as wash, pen line or rough texture. Color lithographs of great subtlety are made by the successive printing of different stones.

6



## PRINT CHECKLIST

1. Andrea Andreani  
Italian, active, 1584-1610  
*The Triumph of Caesar* (blocks no. 5 & 6)  
1599 (after Mantegna)  
Chiaroscuro woodcuts, 36.8 x 36.8 cm.  
S.N. 8526
2. Stefano della Bella  
Italian, 1610-1664  
*Heads of Different Animals*  
Etchings, 10.5 x 14.9 cm.  
S.N. 8700
3. William Blake  
English, 1757-1827  
*When the Morning Stars Sang Together*,  
from *The Book of Job*, 1823  
Engraving, 20.2 x 16.2 cm.  
S.N. 8274
4. Manfredis de Bonellis  
Italian, active 1491-1500  
*The Capon and the Hawk*,  
from *Aesop's Fables*, 1491  
Handcolored woodcut, 12.2 x 12.2 cm.  
S.N. 8271
5. Ludolf Businck  
Flemish, c. 1590-1660  
*Moses* (after Lallemand)  
Chiaroscuro woodcut, 39.4 x 28.9 cm.  
S.N. 8704
6. Jan Stephan Calcar  
Italian, 1499-1546/50  
*The Nervous System*,  
page from Andrea Vesalius, *De humani corporis fabrica*,  
vol. IV, p. 527  
S.N. 8273
7. G.B. Castiglione  
Italian, 1616-1670  
*Circe Changing Ulysses' Men into Beasts*  
Etching, 31 x 22 cm.  
S.N. 8643
8. Jacques Callot  
French, 1592-1635  
Title page and 11 plates  
from *Balli di Sfessania*, 1621  
Etchings, 7 x 9.2 cm.  
S.N. 8082-8084

9. Jacques Callot  
French, 1592-1635  
*The Temptation of Saint Anthony*, 1634  
Etching, 35.4 x 45.9 cm.  
S.N. 8135
10. John Clerk of Eldin  
Scottish, 1728-1812  
*The Old Tower of Leith*  
a. An early state touched with wash  
b. Final state  
Etchings, each 5.7 x 11 cm.  
S.N. 8546
11. Charles Nicolas Cochin II  
French, 1715-1790  
*The Funeral Service for Maria Theresa  
at Notre Dame in Paris*,  
c. 1748  
Etching and engraving, 50.2 x 33.3 cm.  
S.N. 8675
12. Honore Daumier  
French, 1808-1879  
*To Think that Arsinol was not Content  
to Have Her portrait Painted*,  
from *The Bluestockings Series*,  
published in *Le Charivari*, 1844  
Lithograph, 23.5 x 18.9 cm.  
S.N. 8188
13. Eugene Delacroix  
French, 1798-1863  
*Mephistopheles and Faust Fleeing After the Duel*,  
from *Goethe's Faust*, 1827  
Lithograph, 26 x 21.6 cm.  
S.N. 8874
14. Anthony van Dyck and Jacques Neeffs  
Flemish, 1599-1641; 1610-1660  
*Portrait of Frans Snyders*  
Etching and engraving, 24.5 x 15.6 cm.  
S.N. 8803
15. Albrecht Durer  
German, 1471-1528  
*Madonna with Monkey*, 1498  
Engraving, 19.1 x 12.3 cm.  
S.N. 8880
16. Albrecht Durer  
German, 1471-1528  
*Christ on the Mount of Olives*,  
from *The Great Passion*, c. 1497  
Woodcut, 38.9 x 28.1 cm.  
S.N. 8884
17. Albrecht Durer  
German, 1471-1528  
*The Lamentation*,  
from *The Engraved Passion*, 1507  
Engraving, 11.5 x 7.1 cm.  
S.N. 8883
18. Albrecht Durer  
German, 1471-1528  
*Flight Into Egypt*,  
From *The Life of the Virgin*, 1511  
Woodcut, 29.8 x 21 cm.  
S.N. 8881
19. Richard Earlom  
English, 1743-1822  
after Rubens', *Descent From the Cross*, 1800  
Mezzotint in color, 87.6 x 59.1 cm.  
S.N. 8274
20. Theodore Gericault  
French, 1791-1824  
*Horses*  
Lithograph, 35.6 x 46.4 cm.  
S.N. 8507
21. James Gillray  
English, 1757-1815  
*Charon's Boat*, 1807  
Color etching and aquatint, 24.9 x 34.9 cm.  
S.N. 8196
22. Hendrick Goltzius  
Dutch, 1558-1616  
*The Holy Family*, 1593  
Engraving, 47 x 35.2 cm.  
S.N. 8604

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**23. Francisco Goya**

Spanish, 1746-1828

*That is Not to be Looked At*, plate no. 26  
from *The Disasters of War*, 1810  
Etching and aquatint, 24.1 x 33.5 cm.

S.N. 8275

**24. William Hogarth**

English, 1697-1764

*Election Entertainment*

Engraving, 43.6 x 56.6 cm.

S.N. 8661

**25. Christoffel Jeghers after Peter Paul Rubens**

Flemish, 1578-1560

*The Christ Child and the Infant John the Baptist*  
Woodcut, 34 x 45.4 cm.

S.N. 8244

**26. Jan Lievens**

Dutch, 1607-1674

*The Hermit*

Etching, 24.9 x 18.9 cm.

S.N. 8765

**27. Palma il Giovane (Jacopo Negretti)**

Italian, 1544-1628

*St. Jerome and Pope Damaso*

Etching, 21.3 x 14.6 cm.

S.N. 8544

**28. Giovanni Piranesi**

Italian 1720-1778

*Carcere (The Prisons)*, 1761

Etching, 74 x 54 cm.

S.N. 8506

**29. Giovanni Piranesi**

Italian, 1720-1778

*Interior of the Amphitheater of Flavius (The Colosseum)*,  
from *Le Antichita Romane* Series, 1766

Etching, 45 x 69.5 cm.

S.N. 8813

**30. Rembrandt van Rijn**

Dutch, 1609-1669

*The Second Oriental Head*, c. 1635

Etching, 15.1 x 12.5 cm.

S.N. 8882





31. Rembrandt van Rijn  
Dutch, 1609-1669  
*Christ at Emmaus*: Large Plate, 1654  
Etching, 21.2 x 16 cm.  
S.N. 8885
32. Jusepe Ribera  
Spanish, 1588-1652  
*The Martyrdom of St. Bartholomew*, 1624  
Etching, 32 x 24 cm.  
S.N. 8613
33. Salvator Rosa  
Italian, 1615-1673  
*Five Figure Studies*  
Etchings, 14.1 x 9.2 cm. each  
S.N. 8690
34. **Peter Paul Rubens**  
Flemish, 1577-1640  
*St. Catherine of Alexandria*  
Etching, 29.5 x 20 cm.  
S.N. 8611
35. Pietro Testa  
Italian, 1611 (17?)-1650  
*The Seven Sages of Greece*  
Etching, 26 x 38.1 cm.  
S.N. 8694
36. G.B. Tiepolo  
Italian, 1696-1770  
*Two Magicians and a Boy*,  
from the *Scherzi*, plate no. 13  
Etching, 22.9 x 17.9 cm.  
S.N. 8767
37. Jan van de Velde II  
Dutch, c. 1593-c. 1641  
*Tobias and the Angel*  
Etching, 43.8 x 29.8 cm.  
S.N. 8766
38. Juan de Valdez-Leal  
Spanish, c. 1631-1691  
*The Interior of Seville Cathedral*, 1667  
Etching, 43.88 x 29.8 cm.  
S.N. 8482

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39. James Albott McNeill Whistler  
American, 1834-1903  
*Savoy Pigeons*, 1896  
Lithograph, 28 x 20 cm.  
S.N. 8365
40. James Abbott McNeill Whistler  
American, 1834-1903  
*Charles Drouet*, 1859  
Drypoint, 22.6 x 15.2 cm.  
S.N. 8129
41. Michel Wolgemut  
German, 1434-1519  
*Page from the Nuremberg Chronicle*, 1493  
Woodcut, 42.5 x 29.4 cm.

### DRAWING CHECKLIST

42. Anonymous  
School of Verona, c. 1400  
*Antiphonal Manuscript Page with Pentecostal Illumination*  
Gouache, gold, pen and ink on vellum (sheepskin), 53 x 37.5 cm.  
S.N. 971
43. Bibiena, School of (Ferdinando Galli)  
Italian, 1657-1743  
*Interior of a Great Hall (Scenery Design)*  
Pencil, pen, brush and brown ink, 50.2 x 66.7 cm.  
S.N. 753
44. Ambrogio Borgognone  
Italian, 1450-1535  
*St. Augustine Liberating a Prisoner*  
Brown ink and wash, 20.7 x 24.9 cm.  
S.N. 718
45. **Luca Cambiaso**  
Italian, 1527-1585  
*Design for an Altarpiece with St. Sebastian and Two Saints*  
Sepia ink and wash, 54.3 x 35.1 cm.  
S.N. 958
46. Bernardino Campi  
Italian, 1522-1590/95  
*Holy Family with St. Lucy*  
Brown ink wash, 36.7 x 26.7 cm.  
S.N. 720



47. Jean Charles Delafosse  
French, 1734-1789  
Recto: *Hercules and Omphale*  
Verso: *Designs for a Ceiling*  
Red chalk and graphite, 31.3 x 26 cm.  
S.N. 961
48. Domenichino (Domenico Zampieri)  
Italian, 1581-1641  
*Landscape with a Horseman*  
Pen and brown ink, 18.4 x 25.2 cm.  
S.N. 719
49. Gerbrand van den Eeckhout  
Dutch, 1621-1674  
*St. Peter Healing the Lame*, 1667  
Recto: Pen, ink and brown wash  
Verso: Black chalk, 14.5 x 17.8 cm.  
S.N. 957
50. Jean-Honore Fragonard  
French, 1732-1806  
*The Vaulted Garden*  
Black crayon, 20.8 x 28.9 cm.  
S.N. 710
51. Jan Fyt  
Flemish, 1611-1661  
*Study of a Hound*  
Black chalk, 18.6 x 33.8 cm.  
S.N. 943
52. Gaetano Gandolfi  
Italian, 1734-1802  
*Nude Study of a Man Holding a Sphere*  
Red chalk, 41.9 x 29.2 cm.  
S.N. 967
53. Giovanni Grimaldi  
Italina, 1606-1680  
*The Cascatelle at Tivoli*  
Pen and brown ink, 19.1 x 28.1 cm.  
S.N. 802
54. **Il Guercino (Francesco Barbieri)**  
Italian, 1591-1666  
*Portrait of a Nobleman (An Actor?)*  
Pen and brown ink, 24 x 19.2 cm.  
S.N. 959



58



61



55. William Hamilton  
English, 1751-1801  
*David and Bathsheba*  
Watercolor, 44.1 x 31.3 cm.  
S.N. 668
56. Daniel Huntington  
American, 1816-1906  
*A Satyr*  
Sanguine chalk, 54.5 x 42 cm.  
S.N. 404
57. Angelika Kauffmann  
Swiss, 1741-1807  
*Juno Borrowing the Cestus of Venus*, 1776  
Pen, black ink and gray wash, 16.8 x 16.8 cm.  
S.N. 899
58. **Ottavio Leoni**  
Italian, c. 1578-1630  
*Cardinal Francesco del Monte*, 1616  
Black chalk, white highlights,  
22.9 x 16.5 cm.  
S.N. 832
59. Ottavio Leoni  
Italian, c. 1578-1630  
*Portrait of a Noblewoman*  
Black chalk, white highlights,  
15.1 x 10.1 cm.  
S.N. 709
60. Pietro Antonio Novelli  
Italian, 1729-1804  
*Design for a Mirror Frame*  
Brown ink, gray wash, 27.3 x 26.7 cm.  
S.N. 721
61. **Jean-Baptiste Odrý**  
French, 1685-1755  
*Interior of a Theatre with Spectators*  
Cream and black gouache, white highlights,  
32 x 46 cm.  
S.N. 662
62. Palma il Giovane (Jacopo Negretti)  
Italian, 1544-1628  
*Deposition of Christ*  
Pen, brush and ink, 14 x 15.5 cm.  
S.N. 749





**63. Palma il Giovane (Jacopo Negretti)**

Italian, 1544-1628

*Studies for a Resurrected Christ*, c.1611

Pen and brown ink, 19.7 x 20.8 cm.

S.N. 960

**64. Palma il Giovane (Jacopo Negretti)**

Italian, 1544-1628

*Tarquin and Lucretia*

Pen, brush and wash, 28 x 22.9 cm.

S.N. 898

**65. Maurice Quentin de La Tour (After)**

French, 1704-1788

*Louis, Dauphin of France, Son of Louis XV*

Pastel, 51 x 45.8 cm.

S.N. 968

**66. Auguste Rodin**

French, 1840-1917

*Standing Female Nude*

Pencil, 31.2 x 20.2 cm.

S.N. 800

**67. Girolamo Romanino**

Italian, 1485-1566

*Portrait of a Man*, c. 1517-18

Black chalk, 22.4 x 17 cm.

S.N. 706

**68. Guilio Romano**

Italian, 1499-1546

*A Bull* (From a Roman Bas-Relief)

Pen, brown ink and wash, 17.8 x 23.2 cm.

S.N. 708

**69. Guilio Romano**

Italian, 1499-1546

*Head of St. Joseph*, c. 1532-34

Black chalk, white highlights,  
40.3 x 31 cm.

S.N. 712

**70. Peter Paul Rubens (Studio)**

Flemish, 1577-1640

*Saint James the Elder*

Grisaille, oil on paper, 40 x 34.6 cm.

S.N. 225



75



71. **John Ruskin**  
English, 1819-1900  
*View of Lausanne*  
Watercolor and pencil, 14.9 x 47.8 cm.  
S.N. 722
72. **Elisabetta Sirani**  
Italian, 1477-1576  
*Venus and Anchises*, c. 1655  
Sepia and brown wash, black chalk,  
33.6 x 27.9 cm.  
S.N. 309
73. **Titian, School of (Tiziano Vecelli)**  
Italian, 1477-1576  
*Landscape with Farmhouse*  
Verso: *Bearded Male Head*  
Brown ink, 22.2 x 33.5 cm.  
S.N. 717
74. **Tintoretto (Jacopo Robusti)**  
Italian, 1518-1594  
*Head of St. Damian*  
Verso: *Male Nude*  
Black chalk, white highlights,  
22.1 x 16.8 cm.  
S.N. 705
75. **Esaïas van de Velde**  
Dutch, 1591-1630  
*Head of a Cavalier*  
Black and white chalk, gray wash,  
40.5 x 33.3 cm.  
S.N. 970
76. **Jan Cornelisz. Vermeyen**  
Dutch, c. 1500-1559  
*Portrait of a Man*  
Red chalk, 22.7 x 13.8 cm.  
S.N. 713
77. **Jean-Antoine Watteau**  
French, 1684-1721  
*Two Putti and Other Sketches*  
Red and black chalk, 34.7 x 9.8 cm.  
S.N. 763
78. **George M. Woodward**  
English, 1760-1809  
*Political Elephant Dance*  
Watercolor and pencil, 34 x 47 cm.  
S.N. 962

The following short list of books surveys the technique, history and appreciation of drawings and prints. Catalogues raisonné or the standard reference works on individual artists are not included but may be found in many of the books selected.



## PRINTS

- David Bland**, *A History of Book Illustration*, Berkeley, 1969  
**Felix Brunner**, *A Handbook of Graphic Reproduction Processes*, Teufen, Switzerland, 1964  
**Fritz Eichenberg**, *Art of the Print*, Englewood Cliffs, N.J., 1976  
**Frank and Dorothy Getlein**, *The Bite of the Print*, N.Y., 1963  
**Arthur M. Hind**, *An Introduction to a History of Woodcut*, 2 vols., N.Y., 1963  
**William M. Ivins**, *How Prints Look*, Boston, 1960  
**William M. Ivins**, *Prints and Visual Communication*, Cambridge, Mass., 1968  
**A. Hyatt Mayor**, *Prints and People, A Social History of Printed Pictures*, N.Y., 1971  
**John Ross and Clare Romano**, *The Complete Printmaker*, N.Y., 1972  
**Ralph E. Shikes**, *The Indignant Eye, The Artist as Social Critic in Prints and Drawings from the Fifteenth Century to Picasso*, Boston, 1969  
**Herman J. Wechsler**, *Great Prints and Printmakers*, N.Y., 1967  
**Carl Zigrosser and Christa M. Gaehde**, *A Guide to the Collecting and Care of Original Prints*, N.Y., 1965  
**Carl Zigrosser**, *Prints and Their Creators*, N.Y., 1974

## DRAWINGS

- Edward Hill**, *The Language of Drawing*, Englewood Cliffs, N.J., 1966  
**Richard Kenin**, *The Art of Drawing, From the Dawn of History to the Era of the Impressionists*, N.Y., 1974  
**Claude Marks**, *From the Sketchbooks of the Great Artists*, N.Y., 1972  
**Joseph Meder**, *Die Handzeichnung ihre Technik und Entwicklung*, Vienna, 1919  
**Philip Rawson**, *Drawing*, N.Y., 1969  
**Jacob Rosenberg**, *Great Draughtsman from Pisanello to Picasso*, Cambridge, Mass., 1959  
**James Watrous**, *The Craft of Old Master Drawings*, Madison, Wisc., 1957



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